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[a46]

Documents translated from or into Classical
Colloquial Chinese.

[illegible]

FASHIONS AND FANCIES.

THE COQUETTISH SUNBONNET.

RIVER GIRLS.

How refreshing is a day on the Silent Highway after the fuss and turmoil of the town! Not that the highway in question errs at all on the side of silence. By no means. There are the thrashing of the launchers, the rhythm of many pairs of sculls, and the happy, laughing voices. But in a quiet backwater, one may come into one's own again, the possession of oneself, after living in other people's lives for so many weeks of stress. The River Girl is looking very sweet this season. Her frocks are daintiness itself. She has discovered that linen is apt to crush and crease, especially in a boat, and, therefore, she prefers violet, which never shrinks, and is made in a greater variety than ever of pretty designs. Very durable, light, and soft, it makes capital gowns for golf, tennis, and croquet, and for river wear is quite ideal. Several self-colours are represented in it, navy blue, cardinal, pale blue, grey (so fashionable this season), and the mixtures are equally attractive. In one of the costumes there is a soft and pretty mingling of pale blue, green, and amber, and in the tweeds there is another in similar colours but with a hopsack effect.

THE STRIPED DESIGN.

A very attractive viyella costume is in this trend make, a creamy white with very slender stripes in Wedgwood blue, perhaps the most universally becoming of all the shades of blue. The girl who wears this has quantities of fair hair tossed up lightly and softly above a pair of blue eyes with delicately defined eyebrows. The little coat has short bell-shaped sleeves that do not reach the elbows, and it opens straight down from the shoulders, showing a blouse in finest cambric embroidered in Wedgwood blue in a pattern of trefoils. The coat is short enough to show the white kid belt which matches the shoes. Sleeves to the wrists are part of the blouse, and come from under the short, plain ones of viyella.

IN WHITE OR CREAM?

In choosing a gown a girl often wonders whether she should have white or cream. Let her decide upon the latter. A cream complexion needs to be absolutely perfect to stand with impunity the proximity of a mass of dead white; and even perfect complexions are subject to change with weather conditions. Cream checks go badly with white gowns. Cream colour, on the contrary, does not unkindly elicit and publish all the sallowness in the skin, as white does, so very cruelly. The tone of cream colour is some of the viyella tweeds is perfect, warm, and smiling, not dull and ugly looking as some shades of cream too often are. One is in stripes like basketwork, and is of sufficient solidity to fall in charming folds. A gown of this on a punting girl has a skirt short enough to show the insteps (and incidentally work brown stockings and shoes to match), with three rows of cream-coloured braid above the hem, and placed exactly their own width apart. The skirt, fitting closely on the hips, has none of the narrowness which is so often met with in the narrowness of the skirt. On the contrary, it flows out about the hem, and has a grace of its own apart from and supplementary to that of the wearer. The bodice is square over one of the useful blouses in insertion with high collar and long sleeves.

IN EMBROIDERED CRASH.

A Princess gown in cream-tinted crash is very rich and thickly embroidered on the bodice and down the front of the skirt, the design thistles, and their decorative foliage a very good effect, especially as some of the leaves were outlined with a line of palest green. A touch of green was introduced in the collar and again in the sleeves.

THE FASHIONABLE FOULARD.

The enormous success of foulard is one of the features of the season. It is seen more especially in stripes, half an inch wide, grey and black, black and white, brown and cream, green and white, green and black, blue and white, or blue and pale grey. Almost always these gowns are Princess shape, fitting to the figure and with the waist in its natural position. The stripes, when well managed, give an appearance of great slenderness to the figure, and there is nearly always a little trimming down the backs of dresses now, which is also a very becoming addition.

IN THE MATTER OF HATS.

The river girl shows great catholicity of taste in her hats. Hardly two are alike. From sunbonnets to beehives there is a variety that makes one wonder, and the odd thing is that they all seem to suit the wearers, whether the great brim that makes a complete background for hair and face, or the little round hat encircled with roses, the toque carried out in flowers and tilted coquettishly on one side or the round straw angle, and is, perhaps, the most becoming of any. There is something in the straight line that is unanalysably pretty.

COQUETRY IN A SUNBONNET.

There may have been a time when a sunbonnet was worn without any coquetry, but on the river there is no possibility of such a thing. The up-to-date creation of chiffon and ribbon cannot be done without a certain brightening of the eyes and that curl of the lips that shows shining teeth in a smile that is not only charmingly beautiful, but with its restraining ribbon or velvet falls about the hair in a manner that shows its pretty colour, and the little rolls in which fashion dictates that it shall be worn. Some of this season's sunbonnets are immense, far too large for some of the little ladies who wear them. None under 5 ft. 10 in. should attempt them. They dwarf anyone under this height.

FEATHERS FOR RIVER WEAR.

The old rule that forbade the wearing of feathers with river dress is openly disregarded, especially in Housley week. Immense chip hats loaded with ostrich plumes are seen in punts and skiffs and on launches at these times. But flowers are far better, and can anything be prettier? However, if a girl once begins to wear feathers in her hats she never leaves them off. She finds them too becoming. It is the same with the face, disfiguring as it usually is to the general outline. No one who has worn a ruffle leaves it off with anything but reluctance. But there should be a supplementary law forbidding the shortnecked to put them on, so very ugly is the total disappearance from a back view of the interval between the head and the shoulders. The ruffle is often too thick for even the swan-necked. What must it be, then, for the short woman with about half an inch of throat? Most depressingly hideous! If the wearers could only see themselves they would be convinced. But if it is a fashion, they see it by itself and not in connection with the outline of the human shape.—X. and Z. in the Globe.

AS SHAKESPEARE HEARD IT.

TEMPEST WITH ELIZABETHAN PRONUNCIATION.

QUAINT PERFORMANCE.

Down came the yellow sands
And then took hands
Coarted when you have and kissed
The wall ways whist.
Hark, hark, the watch dogs bark!
Bowgh, wough.
Hark, hark, ay hair
The stryke of stroting chanticleir,
Cray, "Cookadiddleow!"

This is not an agony-column code, nor a new rival to Esperanto. It is simply "Shakespeare as he spoke." In fact, as may perhaps have been suspected already by some acute readers, it is the familiar song, "Come unto these yellow sands," as it sounded in the ears of Shakespeare himself.

So also it will sound again before a modern audience at a remarkable performance of some scenes from "The Tempest" and "Twelfth Night," to be enacted with the old pronunciation by University College students.

In view of this interesting revival of Shakespeare's own speech, a *Daily Chronicle* representative had a talk with one of the professors who is responsible for the arrangement of the scenes.

LOST MELODIES.

"There is no possible doubt," said the professor, "that Shakespeare's verse was pronounced almost as differently from what we hear upon a modern stage as if it were another language. In many ways much of the melody is lost by our modern pronunciation. Strange, for instance, as this immortal song may look in its phonetic spelling, it will be found far more sonorous and beautiful with the words spoken as Shakespeare intended."

"The main difference, you will notice, are that our 'i' was nearly always pronounced as the Elizabethans' 'ay,' as in 'day' or something near it, while their 'ay' was pronounced like our 'i'—a fact which survives in the sailors' 'Ay, ay, sir.' Accordingly, in Ariel's song, 'I hear the strain, becomes 'Ay hair the stryke.' When Byron wrote 'There let him lay, for there let him lie,' he was not necessarily making a mistake, but might have been writing pure Elizabethan in his own spelling."

"Of course, as still in the west and north, 'a' was 'oe,' while the 'ow' of 'yellow,' and similar words, was a round 'uoe,' that we have grown too lazy to speak at all. In the main, so far as modern dialects are concerned, you may take it that Shakespeare spoke with what we should term a Birmingham accent."

"But at that time the Midland dialect was the classical English, as spoken at the Universities and by cultivated Londoners. The Yorkshire and West-country dialects would be comparatively barbaric. So Shakespeare's Orlando was making no idle boast when he professed himself 'inland bred.'"

"ERLIL'S CHARMING SONGS."
"It happens, we have excellent authorities to refer to in regard to Elizabethan pronunciation, not only in the old rhymes, but in actual grammars of the period. In the matter of melody an even better example would be, perhaps:—"

Full fadom faye the father lays
Of his bosom air the wind mad.
Thaw's air pairs that were his aye.
Nothing of him that doth fade.
But doth suffer a sea change.
It may be mentioned that Miss Hocking, the student who will play Ariel or Eriel, as it should be pronounced—rehearsed these songs for *The Daily Chronicle* representative's benefit, and nothing more charming could be imagined than the true ring of them. They will be sung to contemporary, or almost contemporary, music selected by Sir Frederick Bridge, and the effect of the scenes as a whole which will be presented under the direction of Mr. Daniel Jones, M.A., should make the Shakespearean performance one of the most attractive events of the whole fair.

Among other delights of the three days will be Homeric tableaux, and scenes from the life of Buddha, in which Indian ladies and gentlemen will take part; also Morris dances, and a general dramatic entertainment in which many well-known actors and actresses participate. Mr. William Rothenstein is making the designs for the stalls, etc., which will be decorated exactly as at a country fair in Hogarth's time.

DOES UNEMPLOYMENT MEAN INCAPACITY?

AN OBJECT-LESSON FROM LIVERPOOL.

Mr. Joseph Bibby, in *Bibby's Annual*, maintains that unemployment is a penalty for incapacity, just as typhus is a penalty for insanitation. He says:—

"That we may not be thought to be merely theorising, we may perhaps be pardoned if we give an illustration which has come within our own personal knowledge during the last twelve months, as showing the direction in which we are drifting as a nation, owing to lack of ability brought about by the poverty of our present working ideals."

The firm with which we have the honour to be associated has been erecting, during the past year, new offices for themselves and a modern printing house for the P.P. Press, with whom they are closely associated. We needed, first of all, great stability and rigidity in the structure, in order to obtain absolute accuracy of register, without which such fine printing as is found in the present number of *Bibby's Annual* could not be produced. The kind of structure most suitable for our work we found to be re-enforced concrete, and we discovered that this method of erecting buildings of the required stability was the patent of a Frenchman, to whom we paid due toll.

Nearly the whole of the up-to-date printing machines and plant came from America, or were of American origin; and a still heavier toll was paid to Uncle Sam for the use of his inventive brain in this direction.

The electric motors, however, came from Germany, but this was not a very heavy item. The Carrara were with which the building is faced, and which gives it a cleanly and pleasant appearance, was happily of British origin, and so was the gas-producing plant which drives the machinery.

But taking the whole of the outlay together, the foreign inventor obtained a toll not more than three-quarters of the entire building cost. We do not complain that he did so, for if he paid us much better to give him this than to go without the improvements with which he furnished us.

Explain it how we will, the fact cannot be controverted that in our modern factories and in our great electric power stations the most up-to-date machinery will be found to be either imported or of foreign origin.

It must be as clear as noonday to anyone who will think the question out, that employment cannot be found for the new recruits of our industrial army unless we are generating initiative talent in sufficient volume to extend the field of industry in harmony with the growth of population. This, we submit, we are not doing, and the cause will be found in the self-seeking deals which inform our activities.

THE END OF THE WORLD.

IN THIS WERE THE CASE, WHAT SHOULD WE ALL DO?

[BY MARCUS WOODWARD.]

"I think," said the Philosopher, "that I could drink a pot of beer."

This, perhaps, was not surprising—we had walked ten miles over the hills, and a jolly old inn now stood invitingly before us. I called for his beer.

His thirst somewhat quenched by the wine of our country, "The world," said the Philosopher, "will end to-morrow," at which a shepherd, a ploughman, and a gamekeeper, seated before him at a rustic table, looked startled.

"And it is in no way remarkable," he went on calmly, "that a man should die after drinking a pot of beer. Only a few days ago eight Italians, in West Virginia, drank each a pot of beer, and on the morrow their world ended. A rattlesnake was found in the barrel. This beer very probably is poisoned."

The landlord quailed; the shepherd, the ploughman, and the gamekeeper looked uneasy.

"Shepherd," went on the Philosopher, "you will tend your sheep for the last time; ploughman, you will plough your last furrow; gamekeeper, you will shoot your last stoat—to-morrow. For to-morrow the world will end."

WU TING FANG.

"We all know it, but how few realise it. No doubt you have heard of the famous Wu Ting Fang, who, when about seventy, looked about forty. And this was because of the writings on the scrolls of his bedroom which he read daily: 'I am young, I am healthy, I am cheerful.' Reading these writings, Wu Ting Fang would say to himself: 'Why, of course I am, and therefore I am.' And so, if we would realise that to-morrow we die we should say often, 'To-morrow the world will end.' Instead we say, 'The world will last our time'—and call for another pot of beer."

(The landlord may or may not have heard of Wu Ting Fang, but he well knew how to take a hint, whether or not intended.)

"But suppose we did realise," went on the Philosopher, "that on the morrow life on earth would, as it will, end: what should we do, seeing before our very eyes the coming of the wreck of matter and the crash of worlds?"

"I think," in the first place, we should all stop work—all save those few engaged on work of vital import to themselves and their fellows. The doctor would go on with the half done operation, the nurse still would hold the cup of water to the sufferer's lips, and preacher would stop improving the occasion, but all doing necessary work would throw down their tools."

"And the scales would drop wonderfully from our eyes. We should begin to think in good earnest, many for the first time. With the world sliding to its doom we should attain the knowledge of good and evil. We should know ourselves, and see our fellows in a new, true light. The crash of matter would be the universal signal for the soul's awakening."

"Though the world ended on a mid-summer eve, the end would be a real Christmas-day for humanity. Goodwill would reign. Suppose the gamekeeper here were in the midst of a feud with the shepherd: his first thought would be to send a telegram, 'My dear shepherd, all is forgotten and forgiven.'"

FIRST THOUGHTS.

"If our first thought were that our fellows were good fellows, our second, I think, would be that we were no better than our fellows, and had led mistaken and foolish lives. We should see that if we had been less foolish we should have loved our neighbours; that, and many things, we should see with new eyes in this day of doom. And the idea would take hold of us: 'We must make reparation; we must do justice to ourselves and our fellow-beings before the end.'"

"We should see on a sudden that the world was beautiful and life a boon. Then would come the desire to have and to hold some of that beauty of the earth while there was time. And you would have the driver of a goods train backing into a siding, clambering down from his engine, and strolling away through the woods beside the line, into the green depths of which he had often looked with longing eyes when, roasted by his fire and the sun, he had passed by. And he would lie on his back under the trees and join his soul to the songbirds. And you would have the stokers of a steamer stopping their engines and coming up on deck to see how the sun might set when it could never rise."

"Over all mankind would come a craving for freedom. Townsmen would feel that at any cost they must get away from towns and houses, from ugliness and evil, and seek beauty and good, clear skies and far horizons. Freedom!—that would be the universal cry."

THE HONING INSTINCT.

"Over many of us would come a great desire to go home. We should go home to our mothers; every man who could reach his mother would run to her arms. So the crash of doom would be the mother's key-day."

"When the last day dawned we should all experience a very pleasant feeling that nothing mattered. The housewife would smile when her maid, hurrying to depart, smashed her choicest tea set. All the little trials of life would fade away. Teeth would cease aching, the lame would walk, and the blind would see."

The Philosopher paused; the shepherd, the ploughman, and the gamekeeper started, as from sleep.

"Tell me," what would you do if you knew the world ended to-morrow?"

And the shepherd, the ploughman, and the gamekeeper with one accord pushed their now empty mugs towards the landlord.

WOMAN—THE SAVAGE.

UNGALLANT CRITICISMS BY A PROFESSOR.

Professor Starr, of the University of Chicago, who occasionally starts the world with unexpected and sensational criticisms, has made another bitter attack on woman-kind, in which he says:

"It is impossible to civilise woman, for her fundamental nature is barbaric, and the continuance of the race depends on the rigid assertion of this difference between man and woman."

"I challenge anyone to show a single first-class achievement by woman in literature, science, or art."

"Her religion is also notably that of lower culture. She is always seeing signs everywhere. She is the chief supporter of spiritualistic mediums. She founds new sects in which the religious attitude of savagery is given new names."

"The twentieth century woman shows herself no farther advanced than her jungle sister by her love of bright colours and by decorating herself with beads and the furs of animals, also by her love of jewels and perfumes."

"In the fundamental principles of her character and in her instincts woman has passed through the ages unchanged. Her savage ingenuity in gaining her ends through deception and treachery has become proverbial."

"When it would be equally easy for her to gain her end by straightforward and direct methods, she delights to resort to duplicity and slyness."

"Woman lives in the old, old world, she thinks old thoughts, she feels old emotions, she is moved by old impulses, dresses in old gowns, and is thrilled by world-old hopes and fears."

"Her fondness for evidence of bloodshed and slaughter shows in the most pronounced way her utter savagery."

"Woman is an eternal savage, whose only salvation lies in the fact that she always has been and always will be barbarian."

OUR CIVILIAN IGNORANCE.

The military parade at Aldershot for the benefit of the Imperial Press delegates evoked the following pungent criticism by a German not so much on the military display itself but on the ignorance of civilians.

"The review, most especially the parade, at Aldershot was to a German the most remarkable thing imaginable."

The sight of the soldiers lined up across the field was a splendid one, the picturesque of the Highlanders heightened by contrast with the dull black uniform of the Scotch Brigade on the one side and the almost pretty looking troopers on the other. "ad Lancers, Dragons, light Artilleries, and remarkably fine horse-archers helped to produce a very fine picture."

However, all this would not have been remarkable by any German for all Germans have generally seen reviews by the dozen. What would have struck him was the remarkable—to the German mind almost unimaginable—thing of a lot of civilians with their ladies reviewing regimental troops very much like commanding generals: actually walking down the line of officers and men, eyeing them critically and remarking upon their appearance!

There seemed a certain element of humour in it—in the contrast of the compulsorily serious faces of the reviewed and the laughing and pretty faces of the reviewing ladies. It was the most unfamiliar sight that probably ever happened. At the same time it is no doubt a sign of the times—a sign of the power of the Press.

Remarkable also was the comparatively small number of people who had turned out to see the show. In Berlin thousands upon thousands of private citizens would have taken the trouble to travel out to the parade grounds and would have waited for hours to see all they could.

But the most remarkable thing of all—always speaking from a German standpoint—was the ignorance of almost all the civilians present of things military. Hardly anyone knew the names of the regiments. In Berlin every child would have known better. Nor would anyone have asked to see where the "door of the gun" opened, as someone did who "inspected" a cannon.

And if one related in Germany that a small troop of soldiers passed holding their unheeded swords in front of them, and that even an officer standing near by could not explain the mystery of that troop—who they were or what they duty might be—well, one would not be believed.

The Artilleries marched out of step. The cavalry rode and looked fine. The infantry, however, does not come anywhere near the German soldier as far as erect, good marching is concerned, with the exception of the King's Company of Guards—if that is correctly quoted—who are a very fine body of men and remind me of a marching troop of some German "elite" regiment. The Highlanders are a class of their own, not to be compared with any existing soldier. They were the prettiest sight on the field.

A thing absolutely unknown in Germany is a military police. There is no use for one. The German Army would not know what to do with it, if it had it.

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